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AN IMPOR-
TANT LOAN
EXHIBITION
OF EARLY
ITALIAN
ENGRAVINGS

A significant loan exhibition of Early Italian Engravings has been recently held at the Fogg Art Museum in Boston. The exhibition was arranged and a valuable illustrated catalogue compiled in memory of the late Francis Bullard of the Harvard Class of 1886. There is little doubt that this was the most important gathering of fifteenth and early sixteenth century Italian prints ever brought together in this country.

The lover of such treasures had an opportunity to see some of the best work of the great Italian engravers, as well as extremely rare anonymous prints of an earlier period. All prints of this kind are very scarce. Impressions of the quality shown are excessively difficult to find even in those great and rich European collections which have been forming for more than a century. This exhibition was made possible only by the kindness of friends in Boston, New York, London and Cambridge.

Prints lent by Miss Katherine Bullard of Boston from the Francis Bullard collection; by Mr. Albert Schoole, Messrs. Arthur Hahle & Co., and Mr. R. Ederheimer of New York; Messrs. Colhaghi and Obach of London; Mr. Paul J. Sachs of Cambridge, and, above all, by the Museum of Fine Arts, Boston, were shown together with some of the finest impressions from the rich collection of the Fogg Art Museum. These treasures illustrated the whole field of early intaglio engraving in Italy from the time of the goldsmith, who took impressions from niello plates to test his work, up to the time of Marcantonio Raimondi.

A handsome catalogue of the exhibition has been prepared containing a well deserved tribute to the late Mr. Bullard by the compiler, as well as a clear and concise description of the difficult field of Early Italian Engraving. The excellent bibliography which follows, offers the more serious student the necessary assistance to pursue farther his studies in this field. Every print in the exhibition is described and reproduced, making the catalogue a reference book of permanent value to one interested in Italian prints. It is a beautiful publication.

PORTRAITS OF
WOMEN AT
THE NEW
YORK PUBLIC
LIBRARY

As a kind of aftermath of the great Women's Suffrage Parade the Prints Division of the New York Public Library has arranged an exhibition of "Portraits of Women" in which queens and royal favorites, artists and musicians, dancers and actresses, writers and social leaders merge into a highly interesting picture of womanhood. Not in the matter of costume only, but in the disclosure of character and attitude toward life these portraits help to illustrate the life and spirit of successive generations and of different races and they suggest a wealth of relevant detail as well as the important rôle women have played in history. All the portraits shown are etchings, engravings, or lithographs, sometimes reproductions of paintings, sometimes original etchings or lithographs, always by capable craftsmen and in many cases by artists of great repute.

If the exhibition is approached from the standpoint of the artist and of processes of engraving there is quite as much diversity as there is in the subjects portrayed. There are line engravings; a brave showing of British eighteenth century mezzotints; modern mezzotints in colors; wood engravings by Cole and lithographs by Gavarni, Grevedon and Kriehuber. The prints are arranged in chronological order by subjects, thus bringing reproductions in color mezzotints by Edwards of da Vinci's "Belle Ferronnière" next to a modern French line engraving of the same subject and the wood engraving by Cole of Mrs. Siddons near J. R. Smith's reproduction of the same portrait. The result emphasizes the national and individual viewpoints as well as the characteristics of the various processes of producing prints, by the very force of strong contrasts.

AN ART
MUSEUM FOR
KENTUCKY

An Art Museum Association has recently been formed in Lexington, Ky., with C. H. Berryman as President; Mrs. A. C. Zembrod, First Vice-President; Mrs. Jere R. Morton, Second Vice-President; Mrs. George Starr, Secretary; and W. L. Threlkeld, Treasurer.

The object is the establishment of an art museum in that city.

One of the first steps to be taken will be a systematic cataloguing and listing of the works of art which are in private possession in that community. This it is thought will awaken public interest and draw attention to the need of the establishment of a museum. It is further proposed as soon as the Association is sufficiently strong in numbers and financial resources to negotiate for the refusal of the most valuable of these paintings and other works now in private ownership. In the meantime efforts are to be made to secure loans of pictures of artistic and historical value to form a nucleus of an art gallery and to bring to the city from time to time exhibitions from other places.

The first of these exhibitions will be a collection of Medici Prints which is being circulated under the auspices of the American Federation of Arts. This will be shown in Lexington in the Public Library early in December.

The Lexington Art Museum Association was formed at an enthusiastic meeting held in the Public Library, at which Mrs. George Starr of the Art Department of the Woman's Club presided. Mrs. Alfred C. Zembrod, Chairman of the Art Committee of the State Federation of Woman's Clubs was one of the particular speakers at this meeting and outlined a comprehensive plan for conducting such a Museum. Judge Kerr also made an address on "The Need of a Museum of Art for Lexington," setting forth the educational value of such an exhibition. There were other notable speakers.

There is at present no art museum in the State of Kentucky, though the interest in art in that State is by no means small.

THE
WOODWARD
COLLECTION
AT THE
BROOKLYN
MUSEUM

The Brooklyn Museum has received recently a valuable bequest from the Estate of Robert B. Woodward, comprising oil paintings, water colors, Greco-Roman glass and a collection of Chinese and East Indian jade. As a collector Col. Woodward was especially interested in jade and ancient glass, and his collection of 218 carvings in Chinese

jade and other semi-precious stones will be one of the finest museum exhibits of the kind in the United States. The Woodward jade collection includes other hard stones calling for the same miraculous patience and dexterity of workmanship, although the jades preponderate. Even glass is not excluded, because the Chinese treat it as a hard stone, making their carvings from the solid block, and drilling out the interior when vessels or snuff bottles are in question. The collection includes flower vases for temple ornament, for palace decoration and for the houses of the Mandarin and literary classes; ceremonial sceptres, sacrificial vessels, cylindrical holders for brushes (which take the place of pens in China), cups, wine pots, and table screens; also buckles and clasps, girdle pendants, figurines, perfume boxes, incense burners, etc. Some of the panel carvings are *resonant stones* which were originally suspended and used as gongs or bells. In fact, the remarkable resonance of jade is a peculiar quality which gives it great importance in Chinese estimation. Occasional use is also made of the natural form of the jade boulders which are found in river-beds. The general form of these suggests a mountain on which landscapes and figures of mythological significance are carved. With some important exceptions, the dating of the pieces is of the eighteenth century, and the technical mastery in the carving of these Chinese jades is as great as in any previous period of history, while they reveal a power of artistic composition and a harmony of form unattained by European art industry of the same age.

The following interesting comment was made by the *Edison Monthly* on the showing made by public school children in the recent exhibition of industrial work held in New York. "In New York City there are approximately 750,000 school children in the grammar grades, yet in the high schools there are only 58,000 students. Thus it is to be seen that the great majority of the city's children are turned into industry without sufficient training, either academic or vocational. That there should be only two trade schools in a metropolis like New York is surprising.